

Aberystwyth University

Hugh Blaker 1873–1936

Meyrick, Robert

Publication date:
1991

Citation for published version (APA):

Meyrick, R. (Author). (1991). Hugh Blaker 1873–1936: Artist, Connoisseur & Curator . Exhibition

General rights

Copyright and moral rights for the publications made accessible in the Aberystwyth Research Portal (the Institutional Repository) are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

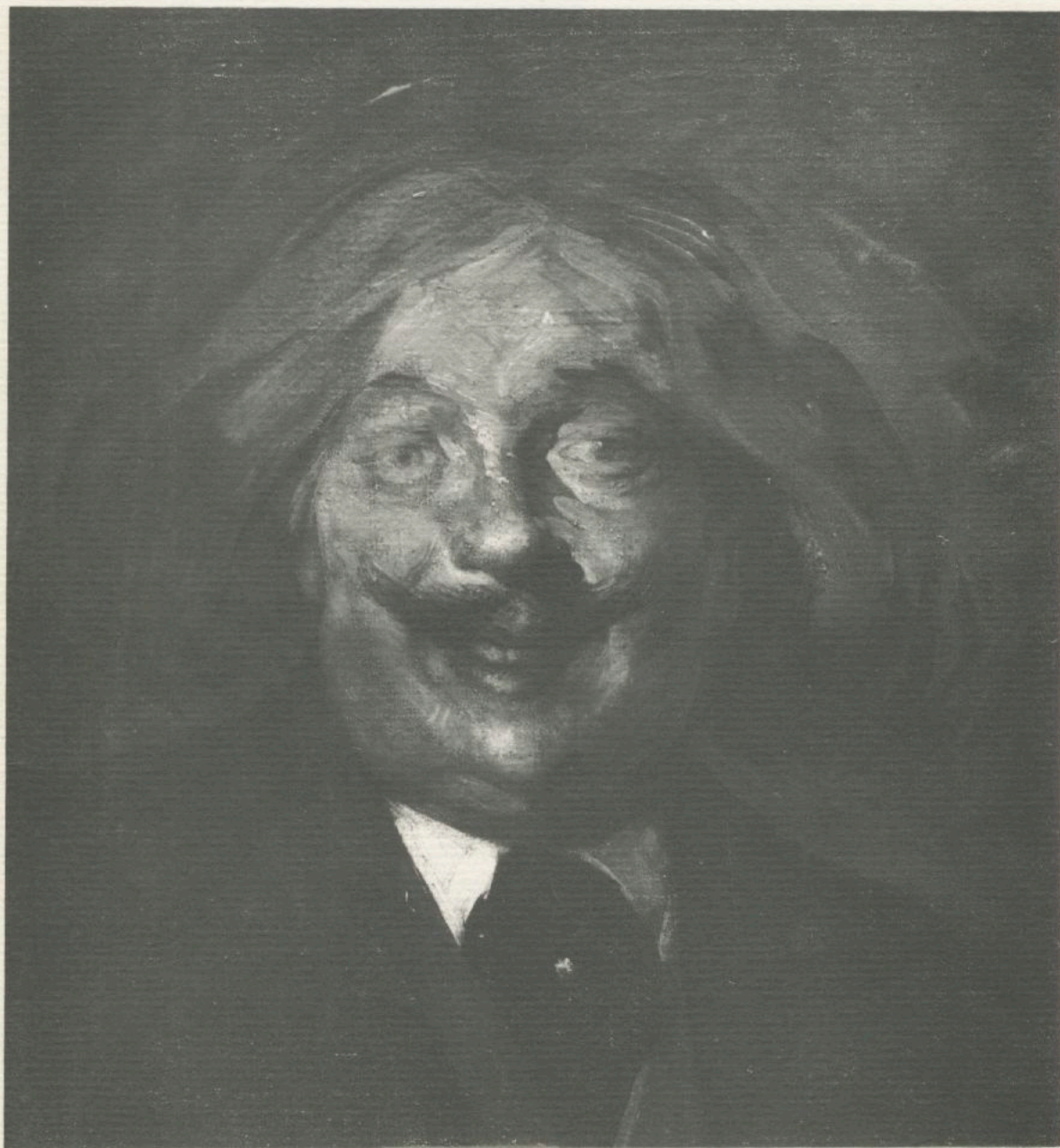
- Users may download and print one copy of any publication from the Aberystwyth Research Portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the Aberystwyth Research Portal

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

tel: +44 1970 62 2400
email: is@aber.ac.uk

Hugh
Blaker





A FELT SLIPPER.

AN EXHIBITION OF THE WORK OF HUGH BLAKER
FROM THE UNIVERSITY COLLEGE OF WALES, ABERYSTWYTH
COLLECTION OF GRAPHIC ART, GREGYNOG LOAN
ORGANISED BY ROBERT MEYRICK OF THE VISUAL ART DEPARTMENT
UCW ABERYSTWYTH

Blaker

(1873 - 1936)

Hugh Blaker is best remembered as 'architect' of the Davies Sisters' Collection of French nineteenth-century painting and sculpture now at the National Museum of Wales in Cardiff. His role as art advisor was in fact only a small part of a varied and active career; he was at times a painter, writer, critic, philosopher, actor, museum curator, art dealer and collector. This exhibition organised by the Visual Art Department of The University College of Wales, Aberystwyth brings together from Gregynog's own collection a large number of oil paintings, watercolours and drawings most of which have never been exhibited before. There is an enormous diversity of styles represented in the pictures on show which were all executed between 1890 and 1920: from the early academic life studies he made as student to the more experimental 'modernist' works in which he attempts to learn from the French paintings he acquired on behalf of Gwendoline and Margaret Davies - Carrière, Daumier and Cézanne. Of particular interest are the later 'suarist' pictures reflecting his enthusiasm for avant-garde British painting, especially Vorticism. ('Suarism' is used here to describe the harsh, angular pictorial device he adopted to simplify and reduce the forms to straight lines.) There is little doubt that Blaker possessed a considerable natural ability for drawing that because of his many other activities was never really allowed to develop and mature. This exhibition, the first of its kind ever to be mounted of Hugh Blaker's work, provides a fascinating insight into the creative output of a truly 'modern' individual who, through his role in the formation of the Davies Collection, played a significant part in the development of the history of art in Wales.

In June 1989 a portfolio of work by Hugh Blaker was discovered at Gregynog and subsequently transferred to The University College of Wales, Aberystwyth where it has been catalogued, mounted and photographed and now forms part of the College's extensive teaching and research Collection of Graphic Art. The Blaker Collection is part of the Gregynog Loan of prints and drawings which is now housed in the Catherine Lewis Gallery and Print Room. Periodic exhibitions from the Collection are staged at Aberystwyth and Gregynog and are also available for tour.

There is no existing documentation to indicate how the Blaker portfolio came to be at Gregynog. Jane Blaker, the Davies sister's governess and lifelong companion, inherited her brother's work as sole benefactor of his estate. On her death in 1947 the portfolio stayed with

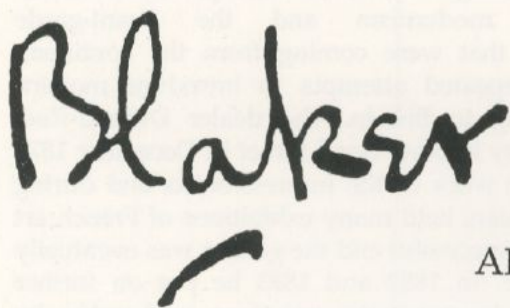
Miss Margaret Davies, who was herself a keen amateur painter, and it remained in her studio in a first-floor room at Gregynog until the Hall passed to the University of Wales when the portfolio was stored away and has only recently come to light.

Hugh Blaker was a product of his period, excited by the challenges presented at the turn of a new century, a period that witnessed many significant changes, social, political and economic, as Britain's position as a world power slowly diminished. Whilst many still believed in the values established during the last sixty years of Queen Victoria's reign, Blaker was against all that the establishment and officialdom stood for. Traditional values in British art represented by the Royal Academy were also challenged as artists attempted to come to terms with modernism and the avant-garde developments that were coming from the continent. There were repeated attempts to introduce modern French painting to Britain. The dealer Durand-Ruel opened a gallery in New Bond Street in December 1870 to promote the work of the Impressionists and during the next five years held many exhibitions of French art that proved unsuccessful and the gallery was eventually forced to close. In 1882 and 1883 he put on further exhibitions of Impressionist paintings in London by Renoir, Pissarro, Manet, Monet, Degas, etc. The response was similarly lukewarm and no major Impressionist exhibitions were staged in Britain until



Durand-Ruel's large exhibition of 315 Impressionist paintings at the Grafton Gallery in January 1905. It received a colder reception than ever.

Blaker was, characteristically, inspired by the new developments especially following Roger Fry's exhibition 'Manet and the Post Impressionists' at the Grafton Gallery, and in its defence scorned the cynicism of the press which had ridiculed the French artists as 'mere incompetent clowns' (*The Times*). In his diary Blaker insisted that this only proved 'that cultured London is composed of clowns, who will, by the way, be thoroughly ashamed in 20 years' time and pay large sums to possess these things. How insular we are still'.



ARTIST

Hugh Oswald Blaker was born in Worthing, Sussex on 13th December 1873, one of five children. He went to Cranleigh School and, during the 1890s, received a privileged art education at the Academie Julian in Paris and Antwerp School of Art where it is claimed he won the gold medal for life painting and took the King's Prize. Around 1900 he returned to England and completed his training at an unknown provincial art school that was examined by the South Kensington School System. The early life drawings in this exhibition have the official labels of the examination board attached. They are executed in charcoal on a laid Michallet paper, drawn in a manner commonly taught at art schools of the period where volume was suggested by the use of light and shade and the skilful manipulation of tone, with an economical use line. In the two later studies, *Leaning male nude with head raised* (WD554) and *Seated male nude with loin cloth* (WD555) which date sometime after his move to Bath in 1905, line is used rhythmically and more freely.

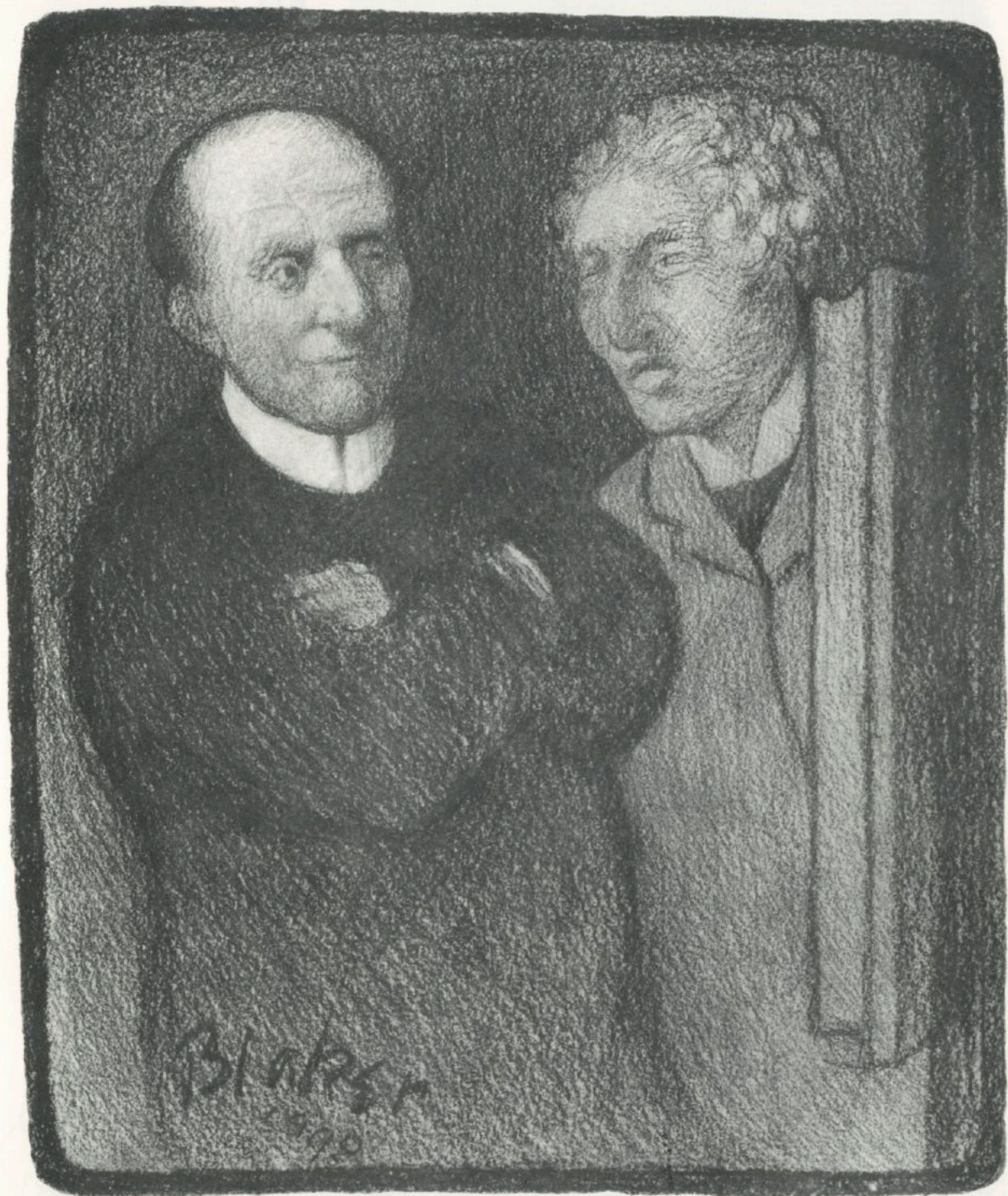
There is little evidence to suggest that when Blaker left art school he tried to make a living as an artist other than the group of black and white illustrations in this exhibition. From the handwritten inscriptions that accompany the drawings, and the fact that they are executed in Indian ink on Bristol Board, the most suitable medium and support for the contemporary reproductive processes, it is clear that they were intended for publication. Stylistically they vary enormously from the wiry, freehand pen and ink sketches, *Horse and Carriage* (WD507), in the manner of the *Punch* drawings of George du Maurier and Charles Keene in the nineteenth century, to the more conscious, carefully constructed arrangements of flat areas of black and white, as in *The tail of our dog Jack* (WD509) reminiscent of Charles Robinson and the Edwardian Gift Book illustrators.

In July 1905 Blaker was appointed Curator of the Holburne of Menstrie Art Museum in Bath where a studio was available for him to continue painting in the museum. Although few of the works in this exhibition have either titles or dates it is possible to deduce that, with the exception of the art school life drawings and the black and white illustrations, most of the works contained in the Gregynog portfolio were made during his time at Bath. He experimented continually with different materials and means of representation and quickly became involved with a lively group of artists which included John Whitcombe and Alfred Thornton. Blaker was able to keep in touch with wider progressive developments in painting through Thornton's associations with the Fitzroy Street Group and the New English Art Club.

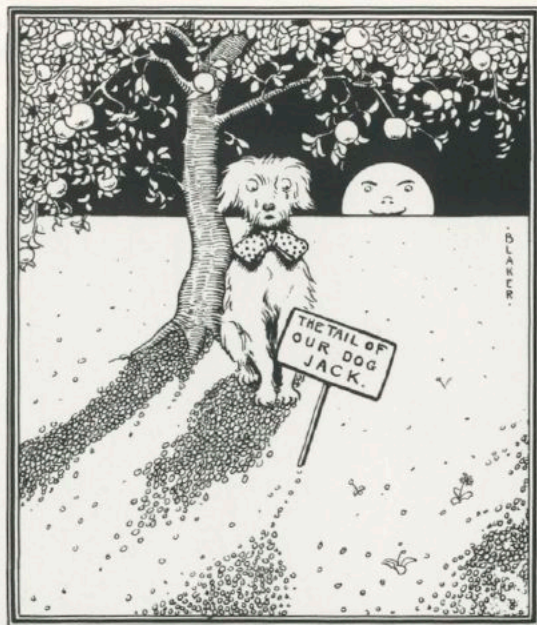
The move to Bath provided Blaker not only with a studio and a reliable income to support himself, but also access to an etching press. The few etchings he made are dated 1912 and 1913, two of which are represented in the Blaker portfolio. *The Cavalier* (PR1640) is a drypoint deeply scored into the plate to produce rich velvety tones, which together with excess surface tone left on the plate create the illusion of strong light and shade for dramatic effect. This visual device Augustus John had only recently exploited in his prints. Blaker was in fact a friend and advocate of the painter Augustus John and owned several of his etchings. *Patrick* (PR1641) is a much more conventional line etching, lightly bitten in the manner of the popular nineteenth-century portrait etchings of Alphonse Legros.

Blaker was especially active as a painter from the time he first went to Bath until 1920, exhibiting regularly at the Bath and West Country Society of Artists, the New English Art Club, the Royal Society of British Artists (twenty works between 1913 and 1916), the International Society annually until 1915 (twenty-four works), the Allied Artists Association (four works between 1917 and 1920) and with his friend the artist John Whitcombe who was Curator of the Victoria Art Gallery in Bath.

Blaker's use of a variety of different materials and techniques in the Gregynog Portfolio show the diversity of his experiments in search of a style, driven by the desire to be 'modern', and not necessarily original or innovative. The search for a 'style' took him off in many directions in which he looked at the work of painters whom he admired and borrowed from their 'vocabulary' adopting their means of expression and often their subject matter too. *Le Lion Comique* (OP126) is indebted to Frans Hals' paintings and the ethereal *Woman Reading* (OP124) of 1913 is painted in the manner of the French Symbolist painter Eugene Carrière (in that year Gwendoline Davies first started to collect the paintings of Carrière). The links between the paintings Blaker acquired on the Davies sisters' behalf and his own stylistic experiments are also evident in the oil paintings *Picnic* (OP128) and *Two Men at an Easel* (OP125) which are heavily influenced by Daumier whose works the sisters collected between 1912 and 1922. Blaker visited Paris in 1909 and returned, as he recalled in his diary, 'obsessed with Carrière and Daumier who I had not hitherto known well enough'.



WD526



Alas! with noise like thunder,
Banged the big oak door;
Jack went rolling down the steps -
His tail — was on the floor!

WD509

In his search for a way of working that suited his temperament Blaker's 'suarist' pictures are probably the most resolved of his experiments with modernism where there is evidence of a sustained effort to interpret the philosophy of the Vorticists. In *The Little Child* (WD618) and *The Woodsmen* (OP133) he adopts the angular formal simplification of this avant-garde group of British painters, Wyndham Lewis, David Bomberg and William Roberts. However, Blaker never takes the contemporary idiom as far as the Vorticists by abstracting or rearranging the objects on the picture plane in a non-representational way. He goes no further than to impose their 'angularity' on to an otherwise traditional subject matter without interrupting the arrangement of the objects on the two-dimensional plane.

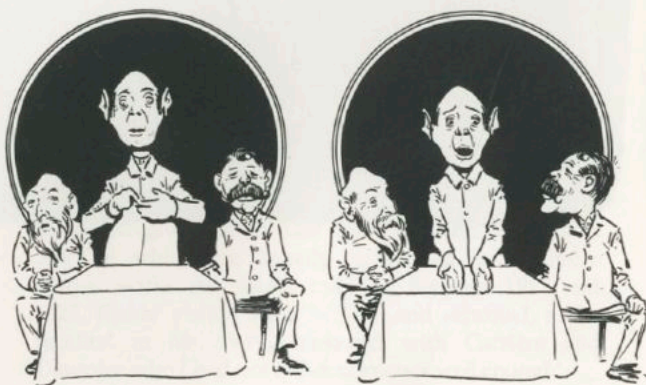
Hugh Blaker was endowed with all the advantages necessary to succeed as a painter - natural ability as a draughtsman and an art school training in Britain and on the Continent - and he had distinguished and wealthy friends in the art world. Temperamentally he was self-confident, determined and a rebel with enormous faith in his convictions, but he was not blessed with single-mindedness which is probably why his painting did not develop or mature beyond the experimental. His personality, despite creating a fascinating biography, perhaps took him off in too many different directions at the expense of his commitment to becoming a painter. Unfortunately, there is very little documented evidence about his painting and so few works exist that are known to be finished. This exhibition is by far the largest body of Blaker's work extant from a total of one hundred and ninety-five pieces that have been located at Gregynog, the National Library of Wales, the National Museum of Wales, Worthing Museum and the British Museum.

Blaker

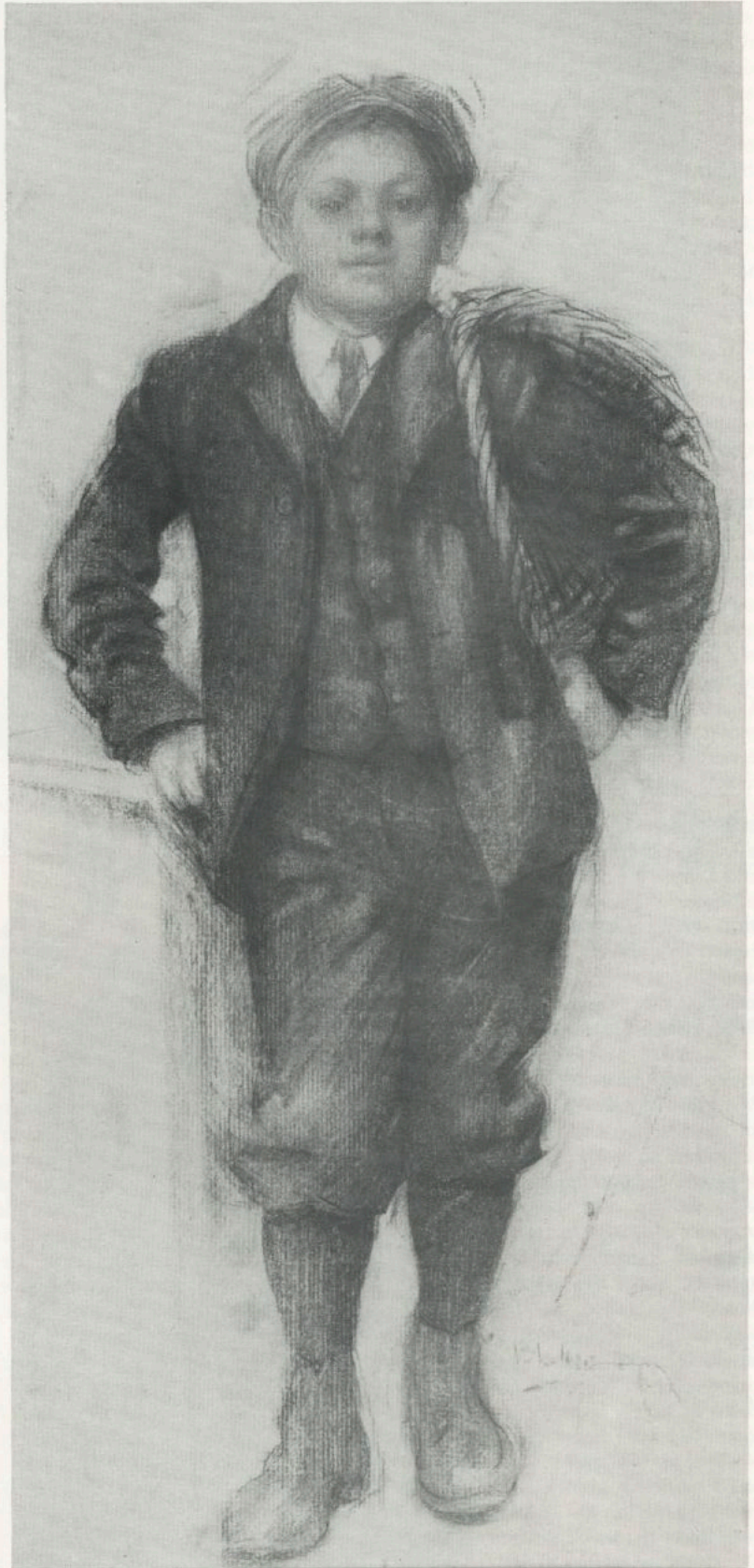
CURATOR

As Curator of the Holburne Museum Blaker was responsible for the large collection of ceramics, antiques, miniatures and paintings of the late Sir William Holburne, Bart. Since Holburne's bequest to the city of Bath many had doubted the attributions ascribed to much of his collection of 'Old Masters'. Blaker raised this issue at the first meeting of his Board of Trustees and as a result was entrusted, with the assistance of Ayerst H. Buttery from the National Gallery, to reclassify the collection of two hundred and fifty-eight paintings. Together they concluded that eleven were thought to be 'very good', thirty-three 'good', fifty-nine 'fair' and the remaining one hundred and fifty-five considered 'bad'. One hundred and twenty-five of these were subsequently removed from display by Blaker. There followed scathing attacks from the London press directed towards Blaker and the Museum condemning both the extent of the reappraisal and the consequent undermining of the Holburne Bequest. Blaker, characteristically, revelled in the controversy that ensued, and no doubt felt he was due credit for the substantial changes he had initiated that would in time increase the profile and credibility of the museum.

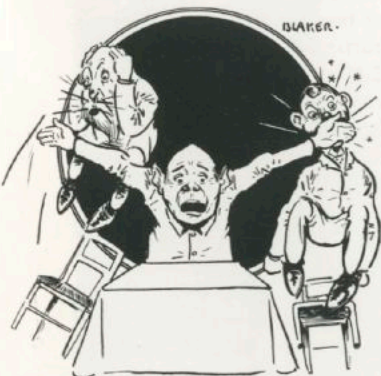
The following years proved less controversial, indeed he appears to have lost interest in the establishment and become distracted by other outside activities. The Board of Trustees were increasingly alarmed at the intolerable frequency of his requests for leave of absence on which they ultimately imposed restrictions. Blaker as Curator of the Art Museum took it upon himself to use his knowledge of contemporary artistic developments in London and on the Continent to educate members of the Bath and West Country Society of Artists and, as he wrote in his diary, put it 'on its artistic feet'. He was bitterly disillusioned by the conservative attitude of the art world and the press towards, for example, Roger Fry's Post Impressionist

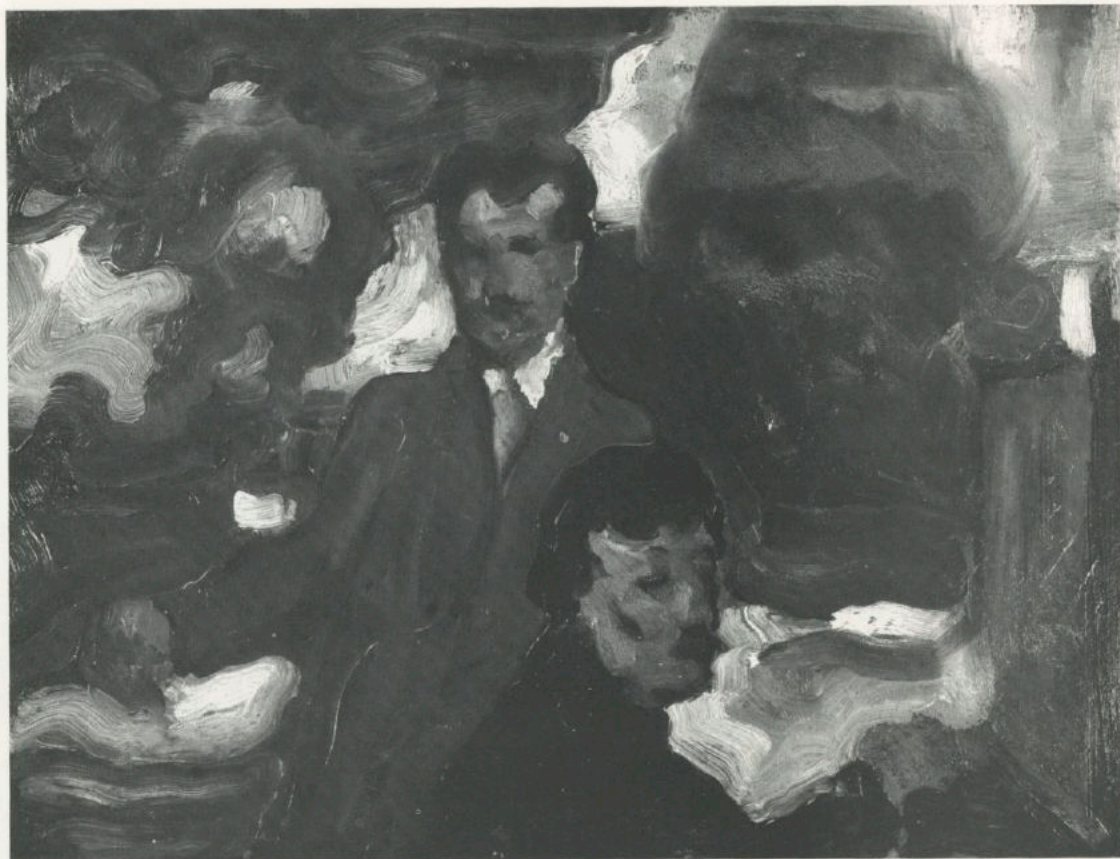


WD530



WD506





OP125

exhibition and, closer to home, the continued insularity of the art circles in Bath. Blaker admired the work of his friend the artist Alfred Thornton, who painted under the influence of the Post Impressionists, and of Thornton's forthcoming exhibition he recorded in his diary that he looked forward 'to the shrieks of disgust from the Bath artists when seen in the gallery'. In a further attempt to improve the status of the Society Blaker persuaded Philip Wilson Steer to become its President.

A further rift between Blaker and his Trustees must surely have been created when in 1910 he published *Points for Posterity* which he introduces as 'a little volume for sociologists'. Passionate and revolutionary it attacks at random so many established conventions and beliefs, religious, political and social, in which he takes on a wide variety of issues that include the monarchy, women's suffrage and capitalism. The alternatives he proposed range from the practical to the wildly romantic and there is pervading intolerance towards those who failed to accept change. Blaker was particularly disapproving of Trustee-controlled provincial corporation galleries, probably with the experiences in his own institution in mind, claiming 'there is hardly a member of a provincial art gallery committee who knew enough about painting to judge whether an old master was genuine or not . . . or who had a sufficient knowledge of art to prevent his fellow members buying the stupid, popular stuff which every year finds its way into permanent collections'. In his diary he went further to declare 'I am Art in Bath!'

Blaker

ADVISOR TO
THE DAVIES SISTERS

Hugh Blaker first represented the Davies sisters at the sale rooms in 1908. His sister Jane (1869-1947) became their governess in 1895 and Hugh Blaker must surely have been introduced to the sisters long before he began to collect pictures on their behalf. (In fact their brother David Davies had been guarantor on Blaker's appointment to the Holburne Museum in 1905.) The sisters Gwendoline (1882-1951) and Margaret (1887-1963) had reputedly inherited over one million pounds each from wealth amassed by their grandfather the entrepreneurial Victorian industrialist David Davies 'Top Sawyer' (1818-1890) of Llandinam. The sisters seriously began to collect pictures whilst still at the family home of Plas Dinam. Neither can be said to be great connoisseurs, their taste at the time was fairly conventional. Margaret was more interested in the visual arts; for a short time she had attended the Slade School of Art as an external student. John Ingamells in his book on the Davies Collection believes that 'it was

undoubtedly Hugh Blaker who prompted them to devote part of their fortune to collecting and . . . the quality of their collection is due, above all, to Blaker and their other advisors'. Evidence suggests that Blaker could be very persuasive and, particularly in the early days following their conversion to French painting, he must have been a tremendous influence on their choice of French nineteenth-century painting and sculpture. Blaker had originally guided them towards the Impressionists and they came to admire and look out for Monet especially. His diaries suggest that the sisters were not as timid and undemonstrative as is commonly thought. They had a clear idea about the direction in which their collections were forming and did not mindlessly accept Blaker's advice.

He was by no means the only driving force or promoter of French art. They called upon other friends and advisors and as their collection grew the sisters became more confident to deal themselves directly with the salerooms and galleries in London and Paris. Neither did Blaker always get his own way, at least not immediately. He had to be patient. By the time they came to accept and purchase the Impressionists he was already one step ahead encouraging them to buy Cézanne. 'Ten - maybe fifteen years ago', he wrote in his diary, 'I was begging Miss Davies to buy Cézanne. At last she bought three quite recently.' Gwendoline was alone responsible for the purchase of Renoir's *La Parisienne* and the three oil paintings by Cézanne in 1918, unquestionably among the most important works in the Davies Collection, at the time one of the most outstanding private collections of Impressionist and Post Impressionist painting in Britain. In 1922, after a number of offers had been declined (with ensuing heated debate between the Tate, Blaker and the press), Gwendoline Davies' Cézannes were accepted on loan to the Tate

Gallery. In so doing they became the first works by this artist to hang in a public gallery in Britain.

The sisters gave their inherited wealth back to the nation in many different ways; their Collection of French Art assembled between 1908 and 1924 seems always to have been destined to be given to Wales. From the outset they were never possessive over their Collection and on their behalf Blaker arranged loan exhibitions in Cardiff, Bath and London. Whilst Hugh Blaker advised on matters artistic Dr Thomas Jones, their friend and mentor, for ten years Deputy Secretary to the Cabinet, also played an important role in the Davies sister's artistic ventures and their increasing number of philanthropic projects that were diverting their time and resources from the Collection.

When the sisters purchased Gregynog in 1920 it was their intention to create an arts and crafts centre for mid Wales to include pottery, textiles, printmaking, book production and furniture making. Blaker felt strongly that an artist, rather than a craftsman, and in particular Robert Ashwin Maynard (1888-1966) should be appointed to oversee the activities and become first Controller of the Gregynog Press. (The idea of such a craft centre had evidently been considered as early as 1914 when Blaker took Gwendoline and Margaret Davies to an exhibition of the London Group to see two small oil paintings by Maynard to interest them in his work. Maynard also recalls discussing with Blaker the idea of him leading such a craft centre long before Blaker had even proposed Maynard to the sisters.) Thomas Jones, who remained a seminal force throughout, at first objected to Maynard's appointment by insisting that the post be given to a Welshman. Blaker was also consulted in 1930 when he recommended that another artist, Blair Hughes Stanton, succeed Maynard as Controller. He is 'distinctly modern', Blaker wrote to

OP130



Gwen Davies, '... his modernism is all to the good ... a new man would stamp his own personality on the work'. Under Maynard's direction only the production of fine books at the Gregynog Press had been realised and proved the most successful of all the crafts that had originally been proposed. By the time the Press issued its first prospectus in 1925 the idea of Gregynog becoming a residential craft centre had been abandoned for it was by this time the home of the Davies sisters and their important collections of art.

Blaker



DEALER &
COLLECTOR

Blaker's involvement in the formation of the Davies Collection, his activities as a writer and painter and his commitment to the Bath and West Country Society of Art increasingly distracted his attention from his responsibilities as Curator of the Holburne Museum. He soon lost interest in the Museum, as the limitations of the post and the restrictions imposed upon him by the Trustees took away all the initial excitement. In July 1913 at the age of 39 he retired from the Museum to his stepfather's address in Isleworth, Essex having come into some money from a successful investment in West Indian Rubber. Hugh Blaker had made many useful contacts at the London galleries and salerooms when acting on behalf of the Davies sisters and by 1913 was seriously attracted to the idea of acting upon his own initiative to become a dealer and collector himself. He now had five years first-hand experience of the prospective nature of the art market and also confidence in his judgement confirmed by the position of responsibility and power entrusted upon him by the Davies sisters. He did not however have the financial resources to indulge his passion for modern French painting. Cézanne was prohibitively expensive for his own collection, for even though maligned in Britain his work was much in demand elsewhere. Blaker always looked ahead of the other dealers and bought works by unknown or underrated artists whilst the prices remained low. In this way he acquired the paintings of Maurice de Vlaminck and Amadeo Modigliani. Blaker claimed, and the evidence suggests this to be true, that he was the first person in Britain to buy Modigliani - 'the only man in London to care a tuppenny [sic] damn about 'em ...' he wrote in his diary. (One of Blaker's Modigliani oil paintings *Le Petit Paysan* was loaned by him to the Tate Gallery in 1928 where it has since remained, formally presented by Jane Blaker in memory of her brother in 1941.)

On the whole Blaker bought modern works through his admiration for the painters rather than as speculative investments which he confined to dealing in 'Old Masters'. In his own words it was 'an artist's collection ... formed without any regard for accepted reputations or

market values'. The collection is individual and eclectic, its variety evidence in itself of the catholicity of his tastes. The core of the modern British collection is represented by artists associated with the New English Art Club, the Camden Town Group, the Fitzroy Street Group and includes oil paintings by James McNeill Whistler, Walter Sickert, William Orpen, Augustus John, Harold Gilman, Spencer Gore, Charles Ginner, William Roberts, Percy Wyndham Lewis, Edward Burra and Mark Gertler. He also saw himself as a patron encouraging and supporting young artists - Robert Ashwin Maynard, Ronald Ossary Dunlop and the young Edward Burra, '... an amazing kid, who 'arrives' before most youngsters have started. Self taught, entirely detached from nature, a kind of Aubrey Beardsley in colour'(diary). There were also earlier British artists included in his collection - John Constable, John Sell Cotman, John Everett Millais, Edward Burne Jones, George Clausen and surprisingly an artist who represented the 'establishment', Frederick, Lord Leighton.

In the distinct area of dealing in 'Old Masters' Blaker entered the risky domain of connoisseurship, a lucrative



PR1640



OP133

market he thought given his 'instinctive sense' for the masters. He was by that time a familiar and respected individual whose reputation went before him in the salerooms as both the Davies sister's advisor and the acclaimed Curator who had exposed the phony 'Old Masters' at the Holburne Museum. In many cases there were significant financial gains, he bought wisely and astutely - but only the successes have been documented, there must surely have been failures too. Blaker did not die a rich man and there is evidence that he lost deposits on works when he could not meet the balance. As a dealer paintings by Holbein, Rubens, Hals, Gainsborough, Turner and Wilson were at some time in his possession. In 1913 he bought in Bath what he believed to be another version of the *Mona Lisa* by Leonardo. Arguably his most important discovery was a dirty and heavily varnished painting of *St John in the Wilderness* at Christies in 1921, attributed to the school of Zurbaran, that he recognised as an early Velasquez. Unnoticed by the other dealers present the bidding went in his favour and he bought the painting for sixty guineas. It was subsequently authenticated by the Velasquez scholar A. L. Mayer, who travelled to Britain at Blaker's expense, and sold to a private collection in the United States for fourteen thousand pounds. It is now on loan to the Art Institute of Chicago, Illinois.

In 1928 Blaker staged a loan exhibition of one hundred and eighty-eight paintings and drawings from his collection of 'Contemporary British Art' at the Whitechapel Art Gallery. It later made a tour of provincial art galleries in the Midlands and North of England. A touring exhibition from his modern French collection followed in 1932. Meanwhile Blaker devoted more time to writing. In 1933 he published his second book of poetry, *Poems*, the first, *Ballad of Disdain* was published in 1919, and his only play *Woman Triumphant: A Comedy* followed in the year before his death. Blaker died on 7th October 1936 and his estate, including the art collection, passed to his sister Jane who was still living at Gregynog. In October of that year she staged, with the assistance of Hugh's friend the artist Murray Urquhart, a posthumous exhibition of selected works from the Blaker collection at the Leicester Galleries in London in which they were offered for sale. In March 1948, the year after the death of Jane Blaker, the Leicester Galleries organised a second exhibition co-ordinated by Murray Urquhart who records in his memoir of Hugh Blaker that he was her sole executor 'with the responsibility of dispersing Blaker's collection of some six hundred pictures'.

Robert Meyrick

Further reading:

For a more comprehensive account of Blaker's activities as an artist, collector and dealer, read

John Stather, **Hugh Oswald Blaker 1873-1936**,

Unpublished MA dissertation,

The University College of Wales, Aberystwyth 1990

(I am indebted to John Stather who catalogued the Blaker portfolio when it was transferred to Aberystwyth and carried out much original research from primary sources in the process of compiling this dissertation)

Murray Urquhart, 'The Blaker Diary: Some Extracts with a Memoir by Murray Urquhart', **Apollo** No.78 October 1963, pp.293-8

(Attempts to locate the Blaker Diaries have failed. After Blaker's death they passed with his letters to Murray Urquhart but Urquhart's executors could find no record of them.)

Hugh Blaker, **Points for Posterity**, Frank Palmer, London 1910

and on Blaker's contribution to the Davies Collection John Ingamells, **The Davies Collection of French Art**, National Museum of Wales, Cardiff 1967

Blaker

CATALOGUE

of works by Hugh Blaker

The University College of Wales, Aberystwyth

Collection of Graphic Art, Gregynog Loan

The titles are descriptive except for those in bold type that were ascribed by Blaker.

Measurements are in millimetres, height precedes width.

Watercolours and Drawings

WD492	Seated female nude	Pencil on paper 480 x 625	<u>Ins.</u> (blc, pencil) Hugh Blaker (trc, Art School label)
WD493	Standing male nude, with stick	Chalk/pastel on paper 625 x 480	<u>Ins.</u> (blc, pencil) Hugh Blaker (brc, Art School label)
WD494	Seated female nude, hands on knees	Charcoal on paper 620 x 475	<u>Ins.</u> (trc, pencil) H. Blaker (brc, art school label)
WD495	Seated clothed male	Charcoal on paper 622 x 477	<u>Ins.</u> (blc, pencil) Hugh Blaker (brc, art school label)
WD496	Standing male nude, pointing	Charcoal on paper 620 x 474	<u>Ins.</u> (blc, pencil) Hugh Blaker (brc, art school label)
WD497	Seated male nude & head of black male	Charcoal on paper 616 x 474	<u>Ins.</u> (trc, pencil) H. Blaker (brc, art school label)
WD498	Standing female nude	Charcoal on paper 620 x 474	<u>Ins.</u> (blc, pencil) Blaker (brc, art school label)
WD499	Seated black male nude	Charcoal on paper 620 x 476	<u>Ins.</u> (trc, pencil) H. Blaker (brc, art school label)
WD500	Standing male nude with skull	Charcoal on paper 622 x 475	<u>Ins.</u> (blc, pencil) Hugh Blaker (brc, art school label)
WD501	The only occasion on which Timkins, the tourist, didn't feel tired!	Pen and black ink on card 227 x 142	<u>Ins.</u> (reverse, pencil) H. Blaker, 24 Millbank St., Westminster
WD502	4 a.m. "Ho, ho, ho, (hic) the colonel - chum"	Pen and ink on card 183 x 221	<u>Ins.</u> (trc, ink) H. Blaker (back, pencil) H. Blaker, 24 Millbank St.
WD503	"Carry you across for 'alf a penny, Lidy."	Pen and ink on card 238 x 211	<u>Ins.</u> (reverse, pencil) H. Blaker, 24, Millbank St., S.W.
WD504	Two characters on the golf course	Pen and ink on card 200 x 152	<u>Ins.</u> (blc, ink) Blaker (reverse, ink) H. Blaker,
WD505	A Felt Slipper	Pen and ink on card 124 x 115	<u>Ins.</u> (reverse, pencil) H. Blaker, 24, Millbank St., Westminster
WD506	Driving an Argument Home	Pen and ink on Bristol Board 147 x 356	<u>Ins.</u> (trc, ink) Blaker (reverse, pencil) H. Blaker, Millbank St.
WD507	Horse and carriage	Pen and ink on card 191 x 239	<u>Ins.</u> (reverse, pencil) H. Blaker, 24, Millbank St. S.W.
WD508	Mistaken Identity	Pen, pencil and ink on card 162 x 283	<u>Ins.</u> (ink) Blaker (reverse, pencil) H. Blaker, 24 Millbank St.
WD509	The Tail Of Our Dog Jack	Pen and ink on card 190 x 255	<u>Ins.</u> (ink) Blaker (reverse, pencil) Hugh Blaker, Braeside.
WD510	Four women and chimney sweep	Pen and ink on card 240 x 185	<u>Ins.</u> (tlc, ink) Blaker (reverse, pencil) H. Blaker, Millbank St.
WD511	All letters to the editor to be placed in the box	Pen, pencil and ink on card 173 x 239	<u>Ins.</u> (none)
WD512	Time is money	Pen, pencil and ink on card 140 x 181	<u>Ins.</u> (none)
WD513	Head of a baby	Pen and ink in paper 255 x 193	<u>Ins.</u> (trc, pencil) Blaker
WD514	Head of a boy	Pencil on paper 436 x 290	<u>Ins.</u> (brc, pencil) Blaker
WD515	Study of head with moustache	Pencil on paper 340 x 320	<u>Ins.</u> (none)
WD516	Figure rolling up sleeve	Pencil on paper 390 x 275	<u>Ins.</u> (none)
WD517	Study of male head	Pencil on paper 170 x 280	<u>Ins.</u> (pencil) Blaker
WD518	Man in a hat, leg raised on a chair	Pencil & pastel on paper 309 x 228	<u>Ins.</u> (trc, pencil) 4
WD519	Study of female head	Pencil & pastel on paper 397 x 280	<u>Ins.</u> (brc, pencil) Blaker
WD520	Seated woman	Pencil on paper 390 x 280	<u>Ins.</u> (none)
WD521	Seated boy	Pencil on paper 355 x 259	<u>Ins.</u> (brc, pencil) 70
WD522	Boy's head	Pastel on paper 380 x 280	<u>Ins.</u> (brc, pastel) Hugh Blaker
WD523	Woman's head	Ink and gouache on paper 354 x 253	<u>Ins.</u> (brc, ink) Blaker
WD524	Seated man with legs crossed	Pencil on paper 388 x 280	<u>Ins.</u> (pencil) Blaker
WD525	Man's head	Pencil on paper 356 x 253	<u>Ins.</u> (brc, pencil) Blaker
WD526	Two figures in front of a painting	Pencil and crayon on paper 277 x 210	<u>Ins.</u> (brc, crayon) Blaker 1890
WD527	The Motor Bandit	Charcoal on paper 290 x 226	<u>Ins.</u> (brc, charcoal) Blaker (trc) The Motor Bandit
WD528	Two men with hats	Charcoal on paper 380 x 280	<u>Ins.</u> (none)
WD529	Boy with hands in pockets	Pen and ink on paper 432 x 280	<u>Ins.</u> (brc, Blaker)
WD530	Boy with a rope	Pencil, charcoal on card 500 x 353	<u>Ins.</u> (blc, charcoal) Blaker



WD564

- | | | | |
|-------|--------------------------------------|--------------------------------------|--|
| WD531 | Landscape with bridge and cottage | Pen and ink wash 175 x 250 | <u>Ins.</u> (mr, ink) Blaker |
| WD532 | Stormy landscape | Ink and wash 261 x 408 | <u>Ins.</u> (none) |
| WD533 | Edith's Cottage | Oil pastel on paper | <u>Ins.</u> (brc, pastel) Blaker East Boldre, Hants. Edith's Cottage |
| WD534 | Landscape | Ink and wash on paper 260 x 410 | <u>Ins.</u> (none) |
| WD535 | Landscape | Watercolour on paper 177 x 254 | <u>Ins.</u> (brc, ink) Blaker |
| WD536 | Landscape with fence | Watercolour on paper 202 x 260 | <u>Ins.</u> (none) |
| WD537 | Landscape | Watercolour on paper 117 x 252 | <u>Ins.</u> (none) |
| WD538 | Landscape | Ink on paper 250 x 209 | <u>Ins.</u> (brc, ink) Blaker |
| WD539 | Landscape | Watercolour on paper 227 x 177 | <u>Ins.</u> (none) |
| WD540 | Landscape | Ink & watercolour on paper 205 x 257 | <u>Ins.</u> (brc, ink) Blaker |
| WD541 | Landscape | Ink & watercolour on paper 252 x 205 | <u>Ins.</u> (trc, ink) Blaker |
| WD542 | Landscape | Watercolour on paper 179 x 253 | <u>Ins.</u> (none) |
| WD543 | Landscape | Watercolour on paper 178 x 253 | <u>Ins.</u> (blc, ink) Blaker |
| WD544 | Landscape | Watercolour on paper 179 x 253 | <u>Ins.</u> (none) |
| WD545 | Landscape with wheelbarrow | Oil pastel on paper 240 x 315 | <u>Ins.</u> (none) |
| WD546 | Reclining male nude | Charcoal on paper 283 x 378 | <u>Ins.</u> (none) |
| WD547 | Standing male nude, arms behind back | Chalk/pastel on paper 383 x 282 | <u>Ins.</u> (brc, chalk) Blaker |
| WD548 | Seated male nude with hands on stool | Charcoal on paper 382 x 282 | <u>Ins.</u> (brc, charcoal) Blaker |
| WD549 | Male nude holding staff behind back | Chalk/pastel on paper 282 x 382 | <u>Ins.</u> (reverse) [unfinished sketch of male nude in chalk] |
| WD550 | Standing male nude with skull | Charcoal on paper 380 x 280 | <u>Ins.</u> (brc, charcoal) Blaker |
| WD551 | Seated male nude with staff | Chalk/pastel on paper 377 x 282 | <u>Ins.</u> (blc, chalk) Hugh Blaker |
| WD552 | Seated male nude holding urn | Chalk/pastel on paper 312 x 223 | <u>Ins.</u> (trc, chalk) Blaker |
| WD553 | Seated female nude | Pencil on paper 356 x 253 | <u>Ins.</u> (none) |
| WD554 | Leaning male nude with head raised | Charcoal on paper 510 x 341 | <u>Ins.</u> (trc, charcoal) Blaker |
| WD555 | Seated male nude with loin cloth | Charcoal on paper 484 x 308 | <u>Ins.</u> (brc, charcoal) Blaker, Bath. |
| WD556 | Three figures on horseback | Oil pastel on paper 200 x 429 | <u>Ins.</u> (none) |
| WD557 | Three men | Ink on paper 312 x 225 | <u>Ins.</u> (brc, ink) Blaker |
| WD558 | Three figures in a landscape | Ink & watercolour on paper 178 x 254 | <u>Ins.</u> (brc, watercolour) Blaker |
| WD559 | Head of a woman with blue hat | Watercolour on paper 353 x 254 | <u>Ins.</u> (brc, watercolour) Blaker |

WD560	Sketch of two boxers	Ink on paper 231 x 305	<u>Ins</u> (ink) Blaker
WD561	Woman's head in a circle	Ink on paper 130 x 152	<u>Ins</u> (brc, ink) Blaker
WD562	Study of a woman with spectacles	Ink on paper 254 x 196	<u>Ins</u> (blc, ink) Blaker
WD563	Study of a head	Ink wash on paper 253 x 202	<u>Ins</u> (blc, ink) Blaker
WD564	Woman with head to one side	Ink line and wash on paper 252 x 204	<u>Ins</u> (none)
WD565	Seated female nude leaning on one arm	Ink line and wash on paper 227 x 176	<u>Ins</u> (brc, ink) Blaker
WD566	Study of a man in a hat	Ink on paper 257 x 204	<u>Ins</u> (brc, ink) Blaker
WD567	Head of man with eyes closed	Ink on paper 254 x 202	<u>Ins</u> (ink) Blaker
WD568	Head of a man	Ink & wash on paper 250 x 202	<u>Ins</u> (none)
WD569	Head of a young man	Watercolour on paper 254 x 176	<u>Ins</u> (none)
WD570	Horse and rider	Oil pastel on paper 279 x 288	<u>Ins</u> (none)
WD571	Head of a man	Ink on paper 245 x 157	<u>Ins</u> (brc, ink) Blaker
WD572	Nude figure with a rod	Ink on paper 356 x 257	<u>Ins</u> (reverse) [Figure traced from front in pencil & ink]
WD573	Two studies of men's heads	Ink on paper 247 x 354	<u>Ins</u> (brc, ink) Blaker (blc, ink) Blaker
WD574	Study of man's head	Ink on paper 252 x 204	<u>Ins</u> (mr, ink) Blaker
WD575	Head and shoulders of man	Pencil, ink, gouache on paper 252 x 242	<u>Ins</u> (tlc, ink) Blaker (ink) Blaker
WD576	Four men, one with leg raised	Ink & watercolour on paper 292 x 329	<u>Ins</u> (blc, ink) Blaker
WD577	Study of head of a woman	Gouache on paper 290 x 228	<u>Ins</u> (none)
WD578	Landscape with two trees	Ink on paper 409 x 260	<u>Ins</u> (brc, ink) Blaker
WD579	Three figures in a landscape	Watercolour on paper 290 x 227	<u>Ins</u> (blc, watercolour) Blaker
WD580	Head of a man smoking	Ink on paper 409 x 260	<u>Ins</u> (blc, ink) Blaker
WD581	Boxer	Ink and gouache on paper 305 x 231	<u>Ins</u> (none)
WD582	Two boxers	Ink on paper 252 x 359	<u>Ins</u> (none)
WD583	Two boxers on the ropes	Ink on paper 276 x 194	<u>Ins</u> (brc, ink) Blaker
WD584	Two standing clothed figures	Ink on paper 409 x 261	<u>Ins</u> (ink) Blaker
WD585	Head of a woman	Ink on paper 250 x 200	<u>Ins</u> (ml, ink) Blaker
WD586	Head of a man with a moustache	Pencil on paper 356 x 253	<u>Ins</u> (brc, pencil) Blaker
WD587	Nude woman with folded arms	Ink and wash on paper 456 x 292	<u>Ins</u> (mr, ink) Blaker
WD588	Three figures walking	Pencil on paper 176 x 114	<u>Ins</u> (blc, pencil) Blaker
WD589	Reclining and kneeling nudes	Ink on paper 354 x 506	<u>Ins</u> (brc, ink) Blaker
WD590	Seated female nude, head turned	Ink & gouache on paper 506 x 354	<u>Ins</u> (trc, ink) Blaker
WD591	Six nudes in a landscape	Ink and wash on paper 354 x 506	<u>Ins</u> (brc, ink) Blaker
WD592	Two figures, one gesturing	Ink on paper 358 x 217	<u>Ins</u> (brc, ink) Blaker
WD593	Three figures in conversation	Ink on paper 358 x 217	<u>Ins</u> (brc, ink) Blaker
WD594	Artist at his easel	Ink on paper 358 x 217	<u>Ins</u> (none)
WD595	Two men at a lake	Chalk/pastel on board 467 x 596	<u>Ins</u> (none)
WD596	Artist at an easel with two observers	Oil pastel on paper 430 x 280	<u>Ins</u> (brc, pastel) Blaker
WD597	Two horses with riders, two men on foot	Ink on board 540 x 732	<u>Ins</u> (blc, ink) Blaker
WD598	Head of a woman	Oil pastel on paper 417 x 285	<u>Ins</u> (brc, pastel) Blaker
WD599	Head of a man	Oil pastel on paper 300 x 210	<u>Ins</u> (brc, pastel) Blaker
WD600	Gathering of people	Oil pastel on board 380 x 537	<u>Ins</u> (brc, pastel) Blaker
WD601	Crowd	Oil pastel on board 380 x 538	<u>Ins</u> (blc, pastel) Blaker
WD602	Couple	Ink on board 760 x 532	<u>Ins</u> (mr, ink) Blaker
WD603	Couple	Watercolour on board 529 x 357	<u>Ins</u> (bl&rc, watercolour) Blaker
WD604	Study of head and hands	Watercolour on board 595 x 468	<u>Ins</u> (none)
WD605	Group of three on a bench	Gouache on board 469 x 595	<u>Ins</u> (none)
WD606	Four men at an easel	Watercolour on board 760 x 532	<u>Ins</u> (none)
WD607	Two men (in red and green)	Watercolour on board 760 x 532	<u>Ins</u> (none)
WD608	Four nudes in a landscape	Watercolour on board 380 x 538	<u>Ins</u> (blc, paint) Blaker
WD609	Couple	Gouache on board 458 x 596	<u>Ins</u> (blc, paint) Blaker
WD610	Woman with black background	Ink & watercolour on board 760 x 532	<u>Ins</u> (ink) Blaker
WD611	Mother and child	Gouache on board 596 x 468	<u>Ins</u> (none)
WD612	Punt on a lake	Ink and gouache on board 532 x 760	<u>Ins</u> (none)
WD613	Nude with trailing hair	Pen and ink on paper 309 x 130	<u>Ins</u> (blc, ink) Blaker
WD614	Black man with head-dress	Charcoal on paper 474 x 343	<u>Ins</u> (trc, pencil) H. Blaker
WD615	Landscape with trees	Watercolour & ink on paper 250 x 210	<u>Ins</u> (blc, ink) Blaker
WD616	Cards	Oil pastel on paper 300 x 355	<u>Ins</u> (blc, pastel) Blaker
WD617	Bridge and Trees	Gouache on board 445 x 595	<u>Ins</u> (brc, pencil) H. Blaker
WD618	The Little Child	Ink and wash on paper 350 x 500	<u>Ins</u> (blc, pencil) Blaker (Label, reverse) The Little Child
WD619	Man's head	Brush and ink on paper 330 x 230	<u>Ins</u> (brc, ink) Blaker

Prints

PR1640	A Cavalier 1912	Drypoint 173 x 124	<u>Ins</u> (brc, etched) Blaker 1912 (blc, pencil) Hugh Blaker
PR1641	Patrick 1913	Etching 250 x 170	<u>Ins</u> (blc, etched) Blaker 1913 (brc, pencil) Hugh Blaker

Oil Paintings

OP124	Woman Reading	Oil on canvas 506 x 355	<u>Ins</u> (tlc, paint) Blaker 1913
OP125	Two men at an easel	Oil on board 380 x 506	<u>Ins</u> (none)
OP126	Le Lion Comique	Oil on canvas 500 x 390	<u>Ins</u> (tlc, paint) Blaker
OP127	Man with a red neck tie	Oil on board 506 x 354	<u>Ins</u> (mr, paint) Blaker
OP128	Picnic on the grass	Oil on panel 196 x 290	<u>Ins</u> (none)
OP129	Group of Sailors	Oil on canvas 250 x 355	<u>Ins</u> (brc, paint) H.B. (pencil, reverse) Group of Sailors
OP130	Conversation	Oil on panel 196 x 253	<u>Ins</u> (brc, paint) Blaker
OP131	Afternoon tea in the garden	Oil on canvas 743 x 610	<u>Ins</u> (brc, paint) Blaker
OP132	Nude Study	Oil on canvas 320 x 480	<u>Ins</u> (brc, paint) Blaker (label, reverse) Nude Study
OP133	The Woodsman	Oil on canvas 605 x 765	<u>Ins</u> (none)



WD594

CATHERINE LEWIS PRINT ROOM
UCW, Penglais, Aberystwyth

GREGYNOG
Tregynon, Newtown, Powys

Designed by Robert Meyrick
Printed by Andrew Baldwin

VISUAL ART DEPARTMENT PRESS 1991

Arddangosfa **Gregynog** Exhibitions

2



Catherine Lewis Print Room
The University College of Wales, Aberystwyth
Ystafell Printiau Catherine Lewis
Coleg Prifysgol Cymru, Aberystwyth